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FREDERIC FAIRCHILD SHERMAN



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SCHOOL OF TROYES ABOUT 1510-1515: ST. SAVINA
The Metropolitan Museum of Art, New York City

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME VIII NUMBER I · DECEMBER MCMXIX

A STATUE OF THE SCHOOL OF TROYES



HE Hundred Years' War and the Burgundian War were disastrous to sculpture in Champagne. During long years of exhausting conflict the arts in this unhappy province suffered an eclipse. With the late years of the fifteenth century, however, coincident with the revival of commercial and industrial prosperity at Troyes, the arts entered upon a veritable renaissance which continued throughout the sixteenth century.

The center of this renewed activity was at Troyes, whose newly enriched manufacturing and merchant class contributed liberally to the embellishment not only of the urban churches but also to those in the country where large estates had been acquired by the bourgeoisie from the impoverished nobility of Champagne. Under these favorable conditions, the output of the *ateliers* of sculpture at Troyes and the neighborhood was very large. MM. Koechlin and Marquet de Vasselot, the authors of the most recent work on sculpture at Troyes in the sixteenth century, advance the opinion,¹ which appears to be clearly substantiated by the existing monuments, that among the schools of sculpture in France none produced more abundantly than that of Troyes.

Three periods may be distinguished in the renaissance of sculpture at Troyes. The first represents a survival and development of Gothic traditions as yet unmodified by Italian influence. The second is a period of transition in which the Gothic style is materially transformed in sentiment and technique through the influence of Italian Renaissance art. The third period is marked by the triumph of Italianism and the Renaissance style. The first period extends from the end of the fifteenth century through the first quarter or possibly the first third of the sixteenth century. The transitional period ends

¹ R. Koechlin et J. J. Marquet de Vasselot: *La sculpture à Troyes*, p. 9.

about the middle of the century; it is marked by the coming to Troyes in 1540 of the Italian, Dominique Florentin. The influence of this master dominates the third period, which covers the years from the middle to the close of the century.

Although it is impossible to fix within narrow limits the chronology of these periods, one thing is certain, the surprisingly late date at which sculpture, fundamentally Gothic in sentiment and form, was produced in the *ateliers* at Troyes. The Visitation group of Saint-Jean at Troyes, perhaps the best known work of the school, dates about 1520. The style of this sculpture is undoubtedly mannered, but the mannerism is of Gothic derivation and not Italian. The conservative taste of the bourgeois patrons of sculpture at Troyes may explain in part this prolonged popularity of the traditional Gothic style, but whatever the cause, one must be thankful for it, as the sculptures of the first period, which combine the quality of grace, the chief characteristic of the school of Troyes, with the vivifying realistic tradition of Gothic art, are unquestionably the most successful works of the school. Even the excessive fondness for ornate effect which shows itself in the more advanced work of the first period is preferable to the bombastic affectations of the later sculptors of the school, who endeavored to speak with unaccustomed lips the suave eloquence of Renaissance Italy.

A most attractive example of the school of Troyes of about 1510-1515 came into the possession of the Metropolitan Museum of Art through the gift of the Pierpont Morgan Collection in 1917. As far as the writer knows, the sculpture has never been published before. The illustrations accompanying these notes, although, of course, they can give no idea of the polychromy which adds so much to the pleasing appearance of the sculpture, nevertheless enable the reader to form an idea of the gracious character of this statue, in which the amiability and love of elegance typical of the school, are enlivened by truthful observation, particularly evident in the portrait-like individuality of the face.

The attribution of the Museum's statue to the school of Troyes is clearly substantiated by comparison with well-accredited examples of the school executed approximately between 1510 and 1520, tentative dates which may be assigned respectively to the Virgin of the Hôtel-Dieu at Troyes and the Visitation of Saint-Jean-au-Marché in the same city. The earlier of the two monuments marks the commencement of the first period of the school, following the purely

Gothic stage of its evolution. This period is characterized by the growth of mannerism, which, exhausting the Gothic tradition, prepared the way for the supremacy of the Renaissance style in the second half of the century. The Visitation, although not the latest work of the first period, represents the culmination in the Gothic manner of the tendency toward affectation, especially shown in the increasing complication of drapery folds, which first manifests itself in the Virgin of the Hôtel-Dieu. The latter statue is still preponderantly Gothic in style; only the somewhat excessive crumpling of the drapery into thin, capricious folds indicates the presence of a tendency which found full expression ten years later in the tortuous folds of the draperies of the Visitation group.

If the Morgan statue is studied from this point of view, it will be seen that the draperies, although Gothic in general style, betray a later feeling in the rounded character of the folds and in the occasional introduction of illogical "chevron" folds which complicate the planes without explaining form. It is obvious, however, that this tendency is still in the immature stage, and that the Morgan statue is nearer in style to the Hôtel-Dieu Virgin than to the Visitation of Saint-Jean.

We find, perhaps, closest analogies with a group of sculptures which may be dated early in the period initiated by the Virgin of the Hôtel-Dieu. The Morgan statue may be compared, for example, with the Virgins of Brienne-la-Vieille and Saint-Remy-sous-Barbuise, with the Virgins, Nos. 265 and 266, in the Museum at Troyes, with the Virgin at Braux, and with the Saint Savina at Saint-Germain and the Saint Barbara at Villeloup. A number of other statues might be instanced, but these are perhaps sufficient to show not only the origin of the Morgan statue but its probable position in the chronological sequence of works produced by the school. Assuming that the simpler the treatment of drapery, the earlier the statue, the Morgan sculpture may be assigned to the early years of the first period or, approximately, to 1510-1515.

The Museum's statue represents a female saint in pilgrim's garb. The statue measures forty-eight inches and is carved from a soft limestone, which, it may be remarked, is a material much used by the sculptors at Troyes. The statue retains much of its polychrome decoration, which, although possibly not contemporary with the carving of the statue, is nevertheless not of recent date. It is finely done, does not obscure the carving of the stone, and even in its injured condition lends so much to the effectiveness of the statue that it helps

us to understand why Gothic sculpture was almost invariably painted. In the dim light of churches, polychromy served a useful as well as an ornamental purpose, since by emphasizing contours and areas it enabled forms to be recognized more readily. It was often the work of painters of high standing, and many existing documents show us that the painter who colored a statue often received more for his work than the sculptor who carved it.

The saint carries the familiar attributes of the pilgrim—the staff and pouch. The large-brimmed hat, which rests so jauntily upon her white headcloth, is also characteristic of the pilgrim's attire. The mantle, however, with its rich border, is more suggestive of the garment of some wealthy city dame than of a traveler exposed to the hardships of the road.

As several female saints are represented in art as pilgrims, it is difficult to identify with certainty the one figured in the Museum's statue. She is probably, however, St. Savina, an early Christian saint who was especially venerated at Troyes, and oftentimes represented by the sculptors of this school. St. Savina was the daughter of Savinus, "a right noble paynim," and the step-sister of St. Savinien. At the instigation of an angelic messenger, Savinien fled from his father's house to seek the sacrament of Baptism. He became a Christian, and after direful persecutions suffered martyrdom at Troyes. In the meantime, Savina remained at home offering incense to her father's idols for Savinien, and languishing in his absence. Then, in her turn, directed by an angel, Savina fled from home. She was baptized at Rome, and, after performing several miracles, was informed by an angel that if she would find her brother, she should seek him at Troyes. But when she arrived in the outskirts of the city, she learned that Savinien had but lately been martyred, whereupon she, too, gave up this life in the hope of being united with her brother in a better world.

Dore Brady

ITALIAN PICTURES AT THE NEW YORK HISTORICAL SOCIETY AND ELSEWHERE: III.

SOME external evidence notwithstanding, it has till now been impossible to identify the hands that painted the two birth-plates in the collection of the Historical Society. Partial stylistic affinities with other paintings seem only to have obscured the clearness of the difficulty, and far from disclosed their painters. Confrontation no more than betrays the larger currents, the schools, the groups to which our two pictures belong. But there should be no wonder at this, if we consider that there were workshops in Florence devoted almost wholly to the manufacture of furniture panels and that in all probability their execution was composite like the designs, let us say, of the architectural studios of our own day, and that consequently the laws of development and differentiation formed in the study of great masters are not applicable to them.

The earlier of these deschi (Figures 1 and 2) bears at the foot of a representation of the birth of the Baptist the date of its painting: April 25, 1428,¹ the year of Masaccio's death. The reverse has an inscription² running inside the frame with two stemmi which when identified may possibly aid towards narrower localization of the painting. The representation while lingering within an earlier tradition is full of bits appropriated from the more progressive and fuller current of Florentine art. It is a little surprising to find side by side with some of the heads, and motifs and the Roman characters of the inscription so typical of the advancing fifteenth century, the trecento landscape hanging over a piece of trecento carpentry. Here certainly as nowhere else the two centuries maintain a balanced dominion. Not mature enough, or perchance too old to comprehend the intention of Masaccio and Uccello, the painter of this panel seems to have felt both, and appropriated what he could from them. The ineradicable influence, however, is the oldest: that of Lorenzo Monaco, and more especially that of his later works. We divine him in the landscape, the rocks, in so many of the faces (which seem readiest to take on a modern look) perhaps even in the seated posture of the putto on the reverse. In other of the faces, in some of the profiles particularly, we are tempted to assume direct contact with Masaccio. One should expect to discover a deeper affinity among works of its own genre, but

¹ Questo si fe adi xxv daprile nel mille quattrocento ventoto.

² Faccia iddio sana ogni donna chf figlia epadri loro . . . ernato sia sanza noia orichdia . . . isono un banbolin chesu . . . dimoro fo lapiscia darient . . . edoro.

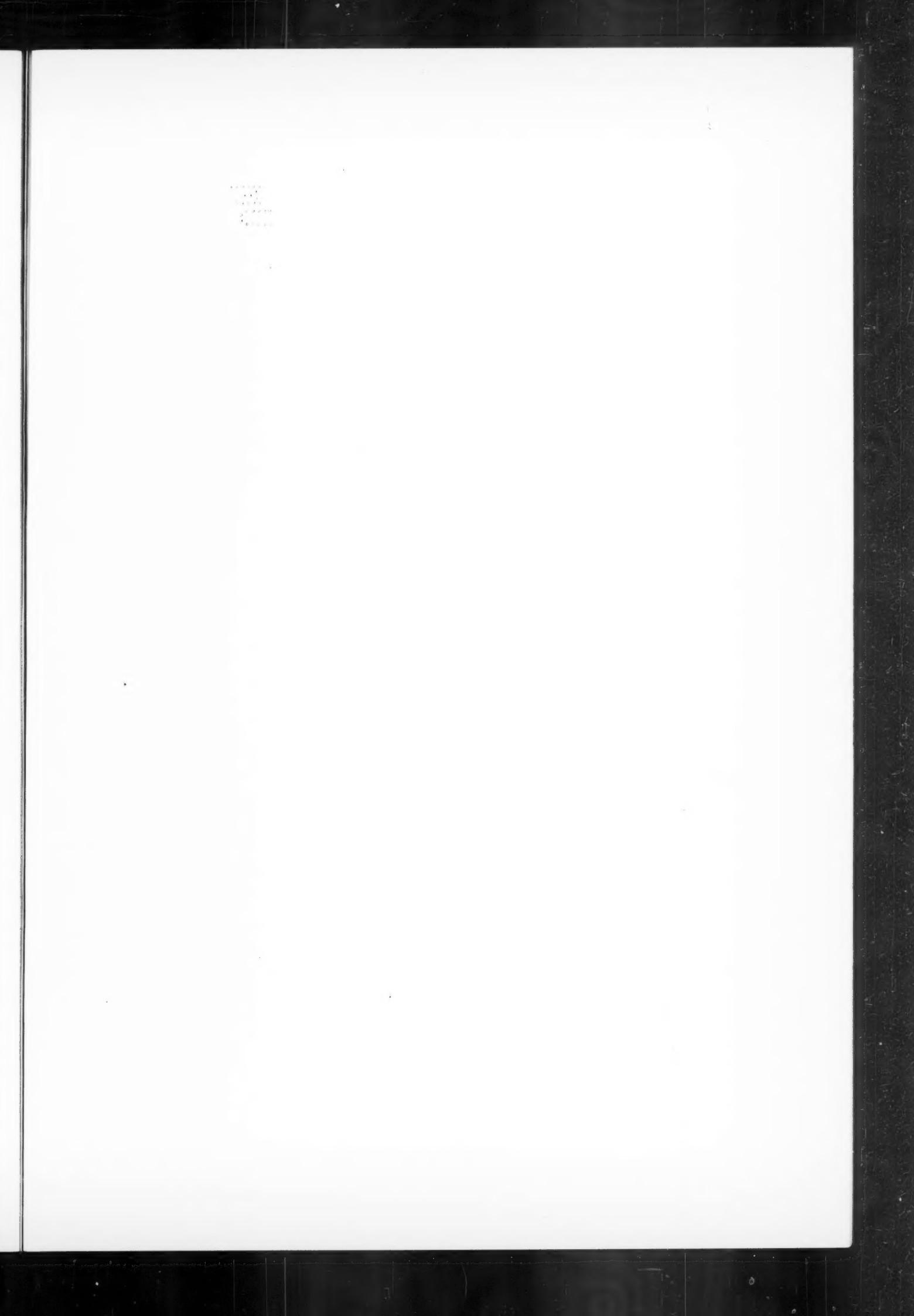
there is only a possibility of stylistic relation between the drawing, the draperies, and the fashion of the forms in our painting and the *fête champêtre* on a salver in the Fidor collection in Vienna. In type, in conception of subject our picture approximates the birth-plate that now hangs in the Fogg Museum.

The Triumph of Fame³ (Figure 3) is by the more accomplished of the two artists. In the circular frame appear the green, white and blue feathers of the Medici. The reverse bears the personal device of Lorenzo, the feathers, ring and ribbon with the Medicean "Semper," and the stemmi of the Medici and Tornabuoni on the dexter and sinister sides respectively. On the basis of this evidence as well as on the purely stylistic testimony which points to the middle of the fifteenth century, Dr. Warburg was the first to found his suggestion that our desco was painted to commemorate the birth of Lorenzo the Magnificent in 1449.

The older attributions to Piero della Francesca and to the school of Domenico Veneziano could not seriously be sustained, if only because the tondo might with as much reason be ascribed to the school of Uccello. To attribute it to any known master is surely *un peu trop de précision*, dangerous precision. The basis of these attributions was, as is too often the case, the enthusiastic discovery of unexpected and isolated resemblances which seemed for the moment to light up the general obscurity surrounding the authorship of the picture. But we know only too well, that a painter of no considerable gifts, though spirited and graceful, as our painter was, might easily have picked up hints of technique or scraps of motifs or other material wherever he could find them, and that in such a case no more than the general *milieu* can be ascertained. Our painter like the painter of the Berlin Adoration (there attributed to Pisanello) with which Mr. Rankin compares it, is for the present known by a single work.

After drawing attention to the similarities of the foreground with its conventionalized grass-patches, its squat broad-flanked horses, its trees, its color, to Uccello; of a type here and there to P. della Francesca; of its landscape to those of the four Triumphs at Siena (attributed once to Pier Francesco Fiorentino); of the rock formations and the animals to Pesellino; the prudent scholar is left with nothing but a *milieu*, the adventurous one with vague clues and unsafe surmises. The clearness of the conception and the organization places it above

³ In the inventory of the Medici occurs the interesting note: Nella camera della sala grande detta di Lorenzo uno desco tondo da parto, dipintovi il Trionfo della fama. Müntz, *Les Collections des Medicis au xve siècle*, Paris, 1888, p. 63.



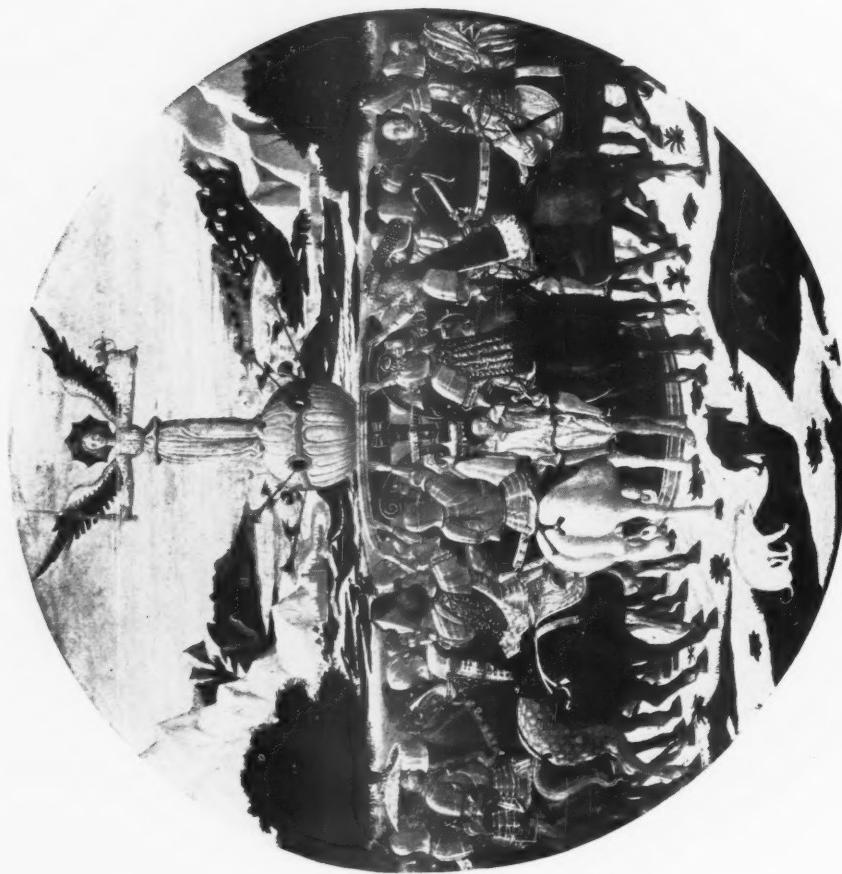


FIG. 3 FIFTEENTH CENTURY FLORENTINE BIRTH PLATE
(Diameter 24 inches)
The New York Historical Society, New York City



FIG. 4 STUDIO OF THE GERINI: VIRGIN AND CHILD
(Height 23 inches. Width 15½ inches)
Property of Dr. A. K. Comarovsky, Boston, Mass.

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FIGS. 1 AND 2 FIFTEENTH CENTURY FLORENTINE BIRTH PLATE

(Diameter 24 inches)

The New York Historical Society, New York City

most other products of this semi-industrial *genre* in which the cursive content frequently ignores principles of order. The furniture panel in its natural profanity, its intimacy, its familiar style has by slowly evolved convention grown innocent of ideal arrangement.

Our salver has monumental pretensions.⁴ The lower half of a symmetrical arrangement built about a prominent central axis constitutes the foreground; the upper and shorter half, the middle and far distance. Rising above the sea of dead-grey armor, the nearer pink and green ground, the blue, circular bay, above the horizon, into the sky, stands the figure of Fame with extended arms and outspread wings, professing a sort of lofty and unattainable remoteness. It is significant for the composition as it is for the content that the figure is not drawn in a chariot but stands on a fixed pedestal.

The small Virgin (Figure 4) belonging to Dr. Coomaraswamy, painted for private devotions, is one of the more charming products of the workshop of the Gerini, father and son, who occupy a position in Trecento Florence, similar to that of the Bicci more than a generation later. They seem unknown to, or neglected by Vasari who frequently confuses the older of the two, Niccolò di Pietro Gerini, with Taddeo Gaddi. In fact it is from Taddeo Gaddi that the stock of pictorial material of Niccolò's shop is drawn and we owe the Virgin to his influence. This figure is too lofty in conception and too good in performance to have been painted by assistants. She might easily have stepped out of Niccolò's Entombment at the Academy in Florence or from among the women in the Prato frescoes, or the Crucifixion in the Refectory at Santa Croce.

The saints and angels at the sides are also in the Gaddesque tradition, but they have been refined somewhat by a gentler temper and somewhat enfeebled by the timid hand of an assistant. The heads of the mawkish angels and saturnine saints were conceived upon the same model as those in the predella to the Adoration in Santa Maria Novella and as those, possibly, in the predella of the Annunciation in the Uffizi by someone in Agnolo's workshop.

There is a quietude here that gives to these figures the grave aspect of people who have waited patiently and long, which turns to a caressing sweetness in Lorenzo Monaco and to a sort of divine familiarity in Angelico. The Virgin herself anticipates the faces one finds in Lorenzo di Niccolò and in Mariotto di Nardo.

⁴ The action and disposition of the horsemen resembles those in the frontispiece to Petrarch's *Epitome Clarissimorum Virorum* in the *Bibliothèque Nationale* in Paris.

The motif of the Madonna del Latte as it appears here derive from Orcagna's beautiful design in the Lehman collection or from some one of its several versions. Allowing for the differences of scale, and the position of the children, the action is virtually the same and the upper part of the drapery falls identically at the edge.

Having so little to go by the dating is difficult but the picture could not have been painted before 1375 nor after 1390.

Richard Offner.

GUSTAVE COURBET

IT IS difficult with the eyes of today to appreciate that Courbet was the heretic of his generation. His robust realism shocked the sensitive nerves of his Parisian public, which accustomed to the seductive charms of the Salon, saw in his pictures merely the vulgarization of form and was not concerned with the virility of the painter. With an insatiable craving for applause and notoriety and an inexhaustible energy Courbet ran his own campaign to enlist the public interest and became the arch type of publicity man and press agent that finds its echoes repeated with increasing frequency since his time. But with Courbet it was the natural result of his exuberant nature, a nature which by very reason of its grossness and vitality must seek its manifestation in action rather than contemplation, a nature so engrossed with its own concerns that it had no sense of relativity. Despite this great concern for his own individuality, his vanity and love of applause caused him several times to make concessions to the popular demand. After painting *La Femme au Perroquet* and *Remise des Chevreuils* exhibited at the Salon of 1866, he wrote: "If they are not satisfied this time they must be hard to please! They are going to have two proper pictures after their own heart." He succeeded only in showing that he was more individual than he thought. He could not conceal his individuality. He could not paint a popular picture. A contemporary critic wrote of *La Femme au Perroquet*: "Does a man need to be, and to boast of being, a realist to paint swollen flesh and tricky effects when you are pretending to paint a compact, palpable and positive body."

Notwithstanding the commentary of later critics who would disassociate the man and his work and see in the latter the artistic evidence

entirely in the brushwork, one must realize in seeing his pictures together, the inseparable relation of the two. However one may be absorbed in the technic of the painter, the nature of the man cannot be ignored in the production of his pictures. It proclaims itself. In his introduction to the celebrated catalogue of his exhibition in the Avenue Montaigne in 1865, the title of which was Realism, Courbet declares his creed: "It has been my aim to transcribe the manners, ideas, aspect of my own generation, as fully and as closely as I can, to be not only a painter but also a man, in a word, my aim is to create a living art." Today one is not impressed by the manners, ideas and aspects of his generation as seen through Courbet's eyes, but is impressed by the power of the painter. Therein is seen the great value and the great limitation of his work. As in life this power was frequently actuated by ignorance, vanity and insolent presumption, so in his interpretation of life we often see the manifestation of this same mental state, or rather lack of it. In a certain sense Courbet lacked entirely the interpretation of life, life that is seen in movement and action and is expressed in the mysteries of rhythm and flow of line. His figures are eternally fixed, moulded in unchanging form in the immutable cast of plastic pigment. His animals of the field and forest have been arrested in their action and painted like still-life. When Courbet attempts to be imposing he becomes merely commonplace; when he strives to picture the life of his time he becomes tiresome. His *La Sieste*, *Les Demoiselles au Bord de la Seine*, *Le Hamac*, *La Rencontre* are purely anecdotal. When, as under the influence of Prudhon he paints pictures of labor with a socialistic intention, he ceases to create. Despite his virile brush *Les Cribleuses de Ble* has the aspect of a sterile studio composition, photographic in form and academic in formula. But, when freed from the great responsibility of being the painter apostle of his time, he loses himself in his *métier* he is a great master. His numerous portraits of himself and of his friends, his pictures of the peasants of his native town are imbued with the moving impulse of life, characterized by a profound comprehension of form, and a powerful manner of rendering it. His landscapes show the force and exuberance of the man, and picture nature with noble grandeur and everlasting solidity, which at once brings style and distinction to his work. His much vaunted realism is far removed from the pettiness of later naturalism. Courbet had an instinctive manner of stating things in their simplest terms, of presenting the most significant and characteristic aspect of his subject.

Without the conventionalities of composition he sees his picture in imposing pattern. His landscapes in particular have an immediacy of viewpoint which is quite removed from the abstract, and yet withal his composition has at times an almost austere solemnity. His cliffs of Ornans stand as eternal sentinels above the landscape from which they rise; his pictures of the Brook of the Black Well look into the darkness of a doubtful eternity. In his intuitive comprehension he has something of the gross power of nature herself. It is in fact this very nature that has made Courbet her medium of interpretation, and it is when he listens to this nature that his great gift reveals itself.

Courbet's reality exists in solidity. He was a master of form. In his earliest work he showed a remarkable consciousness of the third dimension, and he realized the visible aspect of reality as manifested in the round to a high degree. When Courbet declared "the Olympia was like the Queen of Spades coming from the bath, Manet retorted that "Courbet's ideal was a billiard ball." He painted with an impulsive, powerful and unhesitating brush. Whether he understood a form or not he painted it with equal assurance. This lends a conviction to his realization and a definiteness of statement the illusion of which is quite deceiving. It brings to his pictures a unity of impulse and purpose which is a decided element in their stylistic effect. What was so natural to the painter cannot truly be said to be bluff or affectation. The man and the painter are inseparable.

It was this very assurance that kept Courbet from growing. He approached nature with an authority that was final. He ceased to be receptive. Concerned only with the result he ceased to observe. He had learned a trick of painting foliage with a palette knife and thereafter all trees are painted in the same manner. Light is expressed only by a change in values; he reduces his colors with black and is not concerned with color relations. His palette is simple, and he always uses the same palette. He learned to mix brown, and thereafter all browns are the same whether they occur by the seashore, in the forest or elsewhere. He was fond of a certain green blue and it occurs invariably in the sky. Although he transcribes the illusion of solidity he does not distinguish between the solid and the soft; there is no differentiation between substances and surfaces. The wave is given the same quality as the rock, the brook is more solid than its banks, the sky is unchangeable and no air stirs in the distance. The distance in the *Demoiselles de Village* is painted in the same heavy manner as

the foreground and both like the ladies themselves; the wave in the *Femme à la Vague* has no relation to the figure. There is here a lack of unity which Courbet seems never to have overcome. He found it impossible to combine his suggestive manner of painting landscape with the definitive manner of painting a figure. There is something of weakness in what has passed as strength; it is the inherent weakness of his nature which masquerades as strength in his bombastic exposition of the same. As a landscape painter the contrast with Constable makes the meaning clear. Constable loses himself in nature and therein finds himself. Courbet finds himself in nature and in finding himself loses himself. Constable was forever receptive. "The landscape painter must walk in the fields with a humble mind." He was always a student. He studied facts as well as effects. He had an instinctive love of nature; he reacts to the change of scene and weather like an emotional barometer. The wind sways the branches of the trees, the clouds move in unceasing motion, the sun illuminates the distant hills as the cloud shadow hurries on in ominous darkness. Yet Constable's delicate and sensitive spirit did not restrain his impulse or his expression. He painted with a bold and broad brush, the full significance of which can come only from that conviction and assurance which is the result of feeling, born of intimate association, understanding and knowledge. Courbet learned much from the manner of Constable, especially in the use of the palette knife, but with Courbet it became a mannerism. The power of nature is seen more in his impulsive brush, than in the interpretation of that power. Constable created his compositions after much contemplation; he built up his pictures on a fundamental undertone, but the effect loses nothing of its power in the process. As his feeling unfolds it is expressed with a significant and virile brush. His pictures are all of one piece. The original emotion is retained and the form is built up and colored with pigment the manipulation of which reveals that emotion. The form and the idea are one. Courbet is not always so happy. He has not the same intimate appreciation and knowledge of nature as his great predecessor. Trained as a figure painter and accustomed to broad and simple planes, the infinite variations and intricacies of nature, the changes of light and color, the differentiation of surface and substance, presented new problems in the solution of which he is not always successful. When the substance is of a solid material and stationary character, or expresses the power of nature, he renders it with authority. Thus he paints rocks with firm and sure realization,

and has a sympathetic appreciation of the bulk of great massive tree trunks that grow robustly from the ground; as likewise he senses the power of the on-rushing wave and pictures it with power. But when gentle waves break upon the sandy shore, they break as leaden paint against brown pigment; the breeze does not stir the leaves in sylvan landscape, the grass never grows, the sunshine has lost itself in shadow and the clouds are arrested in a metallic sky.

Nevertheless Courbet remains one of the great outstanding figures in the painting of the nineteenth century. His very nature made him so. He lived in the present and had no romantic hankering for the past. His intellectual limitations kept him free from the seductive culture of foreign civilizations, and steered him away from the literary associations so dear to his contemporaries. His great vitality kept him from being a sedentary thinker. He moved and acted in his own world, and it was this world that he set down on canvas. His artistic ancestors are apparent. They spring from the north, from the school of naturalists who saw in their everyday environment the subjects of their pictures and painted them accordingly. Courbet owes much to Hals, both in his direct method of painting with full, flowing, opaque pigment, and in his simplifications of planes. He expressed a great admiration for the work of Rembrandt, but although the robust vigor of the great Dutch master undoubtedly impressed Courbet, we find no echo in his work of the transcendental charm of chiaroscuro and the mysteries of all-enveloping light. Velasquez he likewise held in great esteem; but whereas one may trace the influence in the restricted palette and the constant use of black and see in the viewpoint a relation between the two great realists, the aristocratic reserve, the dignity and delicacy of Velasquez finds no response in the grosser temperament of his admirer. Velasquez was a master of values and saw form enveloped in light; he does not increase contrast to exaggerate form. Courbet ignores values; his line is defined and never loses itself in the subtleties of light and atmosphere.

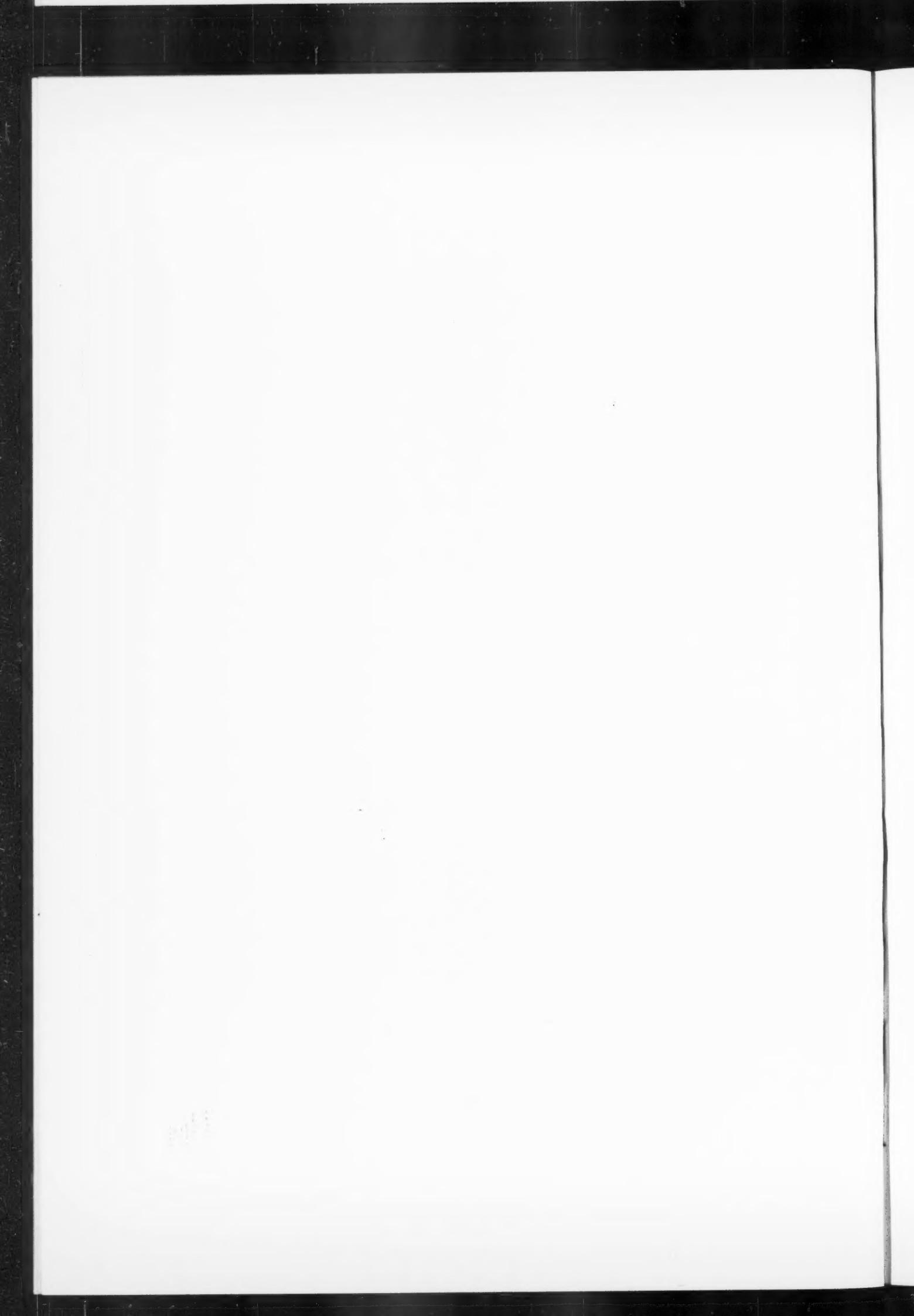
If Courbet owed much to the past, the present owes more to Courbet. He came upon the scene at the psychological moment. The reaction against classicism and its association with the imperialistic era not only declared itself in affairs of state, but was manifested in the younger artists of the time who no longer content to seek their inspiration in the romantic haze of the past, found their motives in the life of the present. Thus Courbet is associated not only in point



GUSTAVE COURBET: VENUS AND PSYCHE



GUSTAVE COURBET: ENVIRONS D'ORNANS



of time but in intention, with Millet, Daumier and the Barbizon group. But whereas the followers of the latter saw in their work not so much the structural form as the associative idea, and the peasants of Millet became sentimentalized, the very absence of the associative idea in Courbet's work made him less susceptible to popular exploitation and more potent as a constructive force. His influence is apparent in Manet, to which is added the new leaven of the Japanese and the consequent development of design and greater simplification of planes. But with the advent of Monet and the luminists the way divides and the theory of broken color devises new methods to manifest itself. Line is lost and form is enveloped in atmosphere and light. The key is raised and the palette intensified in color though limited in contrast. Although the Impressionists exploited the new revelation the older tradition persists. In our own school it finds its strongest exponent in Winslow Homer and it comes to us by way of Manet in the work of Henri, Bellows, and their followers.

However, the great lesson that Courbet teaches us is to see nature with our own eyes and to interpret it according to our own temperament. We live in a new world today. It is not Courbet's world.

Sart cart

FOLIATED INITIALS BY DON SIMONE OF SIENA

A VERY beautiful manuscript of the *Genealogia deorum* of Boccaccio has recently been given to the University of Chicago by Dr. F. W. Gunsaulus of the Armour Institute. The manuscript, which dates from the period 1380-1404, derives special interest from the fact that it was prepared for and owned by the Florentine humanist and chancellor Coluccio Salutati, himself a friend of Boccaccio.

The first page of the general proem is elaborately illuminated. The initial, S, occupies the whole width of the first column. The letter itself consists of a curved band of orange-red, shaded, and decorated with a row of beading in the same color, and with white tendril tracery. The reverse of the band, visible at the center of the initial, is green. Along the inner edge of the upper left portion of the band there appears a narrow strip of yellow, and a similar strip closes the lower left opening of the S. To the right of these yellow strips are small portions of a blue field.

The central portion of the initial is filled with the figure, crossed by the middle curve of the S, of a man writing at a desk. He wears an orange-red tunic, a gray gown, a gray hood faced with yellow, and an orange-red shoe. He holds a pen in his right hand, and a knife, apparently, in his left.

This figure was in all probability intended to represent Boccaccio. It is possible, however, that it was intended simply to represent a scribe. The introduction of a scribal figure in the first elaborate initial of a MS was not uncommon. The introduction of a figure intended to represent the author became common in Florence in the fourteenth century.¹ There are extant, so far as is known, but three other representations of Boccaccio dating from the fourteenth century, all of them drawings in MSS.² The figure in the Chicago MS has then a special interest as being probably one of the earliest extant representations of Boccaccio. Even so, however, it has no documentary portrait value. The head shows no trace of an attempt at individualization, and does not resemble the heads in the early portraits which have been reproduced.

Around the initial proper there appears a raised framework of burnished gold. Its outer lines form approximately a square, but the exact lines are broken by decorative curved projections. The edges of the gold-leaf are outlined in black. The gold-leaf is in excellent condition, though stained at one point by a running of color.

From the initial proper springs decorative foliage, which curves between the sections of the gold-leaf framework, extends into all four margins of the page and into the central space between the two columns, and encloses a coat-of-arms at the foot of the page. This leafage is conventional in design and is diversified by the insertion of conventionalized flowers and groups of stamens, and by the introduction of a conventionalized blue heron in the central space. A motive consisting of three small wavy arm-like projections moving from a center appears within the decoration in the right half of the lower margin. The leaves are themselves decorated by shading, by lines or dots of another color, or by white tracery. Gold-leaf and eight colors are used for this leafage: orange-red, pale violet-red, dark purple-red, pale grayish purple, blue, green, yellow, and fluid gold. The groups of stamens are variously colored.

¹ See J. H. Middleton, *Illuminated Manuscripts in Classical and Mediæval Times*, Cambridge 1892, p. 252; and P. D'Ancona, *La miniatura fiorentina (Secoli XI-XVI)*, Florence, 1914, Vol. I, p. 10.

² See Boccaccio, *Le lettere edite e inedite*, ed. F. Corazzini, Florence, 1877, pp. lxxxvii-lxxxviii.

The coat-of-arms at the foot of the page shows a device in fluid gold upon a field of blue. The outlying parts of the device and much of the blue field are lost, the field remaining chiefly white. In the center of the shield there remains a winged claw, which held originally a fleur-de-lis, the shape of which is still impressed in the white field. To the left of the claw are visible some of the points of what was evidently an eight-pointed star. The shapes of three similar stars are impressed in the white field—to the right above, and to the left and right below. The bearings are then, in heraldic terms: azure, an eagle's leg conjoined at the thigh to a sinister wing and holding a fleur-de-lis, between four estoiles of eight points, all *or*. These arms are those of Coluccio Salutati.³

Around the coat-of-arms is a frame whose outline is that of a diamond from each side of which springs a semi-circular projection. The edge of the frame is done in pale grayish purple, and is exactly paralleled by an inner edge of yellow. Within this edge is a field of dark purple-red, which bears an elaborate tracery in orange-red with dots of green.

Fourteen other initials, those of Books II–XV, receive elaborate illumination. The several initials representing the same letters (E, Books II and XI; F, Books IV and XV; M, Books IX and X; O, Books VIII and XIV; and S, Books III and XII) differ from each other in design and coloring.

The letters proper, in the several initials, consist in general of curved bands of color, shaded, and decorated with a row of beading and with tendril tracery in white. The colors used for these bands are blue, orange-red, and pale violet-red. In the initial F of Book IV, however, the top stroke of the F is formed by a blue animal head with a grotesquely prolonged and knotted neck; and in the initial F of Book XV the back and top of the letter are formed by a grotesque blue serpent, a pale violet-red band appearing for the lower cross-stroke. The motive of a knot or knots in the band occurs in the initials of Books II, IV, and IX. Along the inner edge of these bands of color there appears in every case a narrow strip of yellow.

Within the yellow strip is a field of black decorated with white tendril tracery; and within this field is a decoration of conventional leafage. The leaves are themselves decorated by shading, or with white tracery. The motive of the three small wavy arm-like pro-

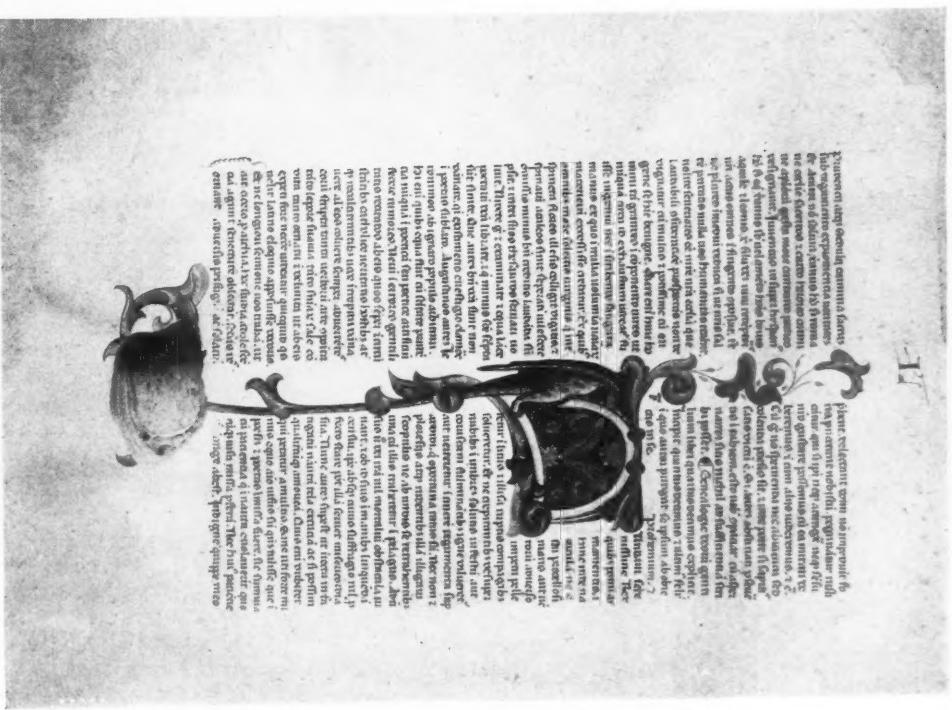
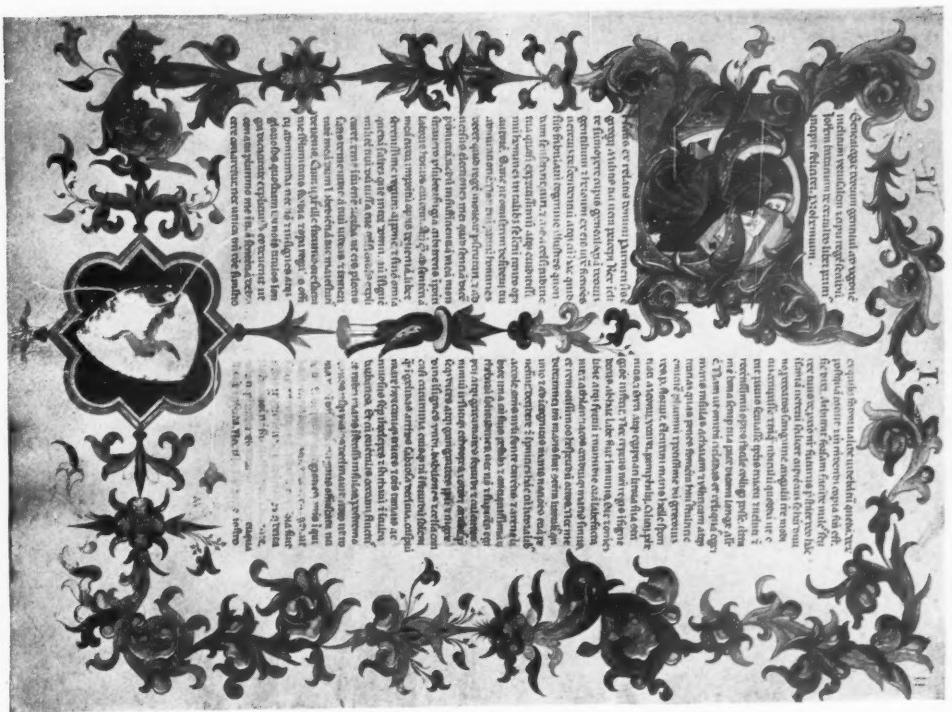
³ See C. Salutati, *Epistolario*, ed. F. Novati, Rome, Vol. IV, Part II, 1911, Appendix VI: "Arme dei Salutati."

jections moving from a center, done in fluid gold within a circle of fluid gold, appears at the center of the decoration in Books IV and VI. The colors used for this leafage are the same orange-red, blue, and pale violet-red used for the letters proper, together with green, pale grayish purple, yellow, and fluid gold. In most cases either four or five of these several colors are used; in Book VI all seven are used; in Books XII and XIV but three are used.

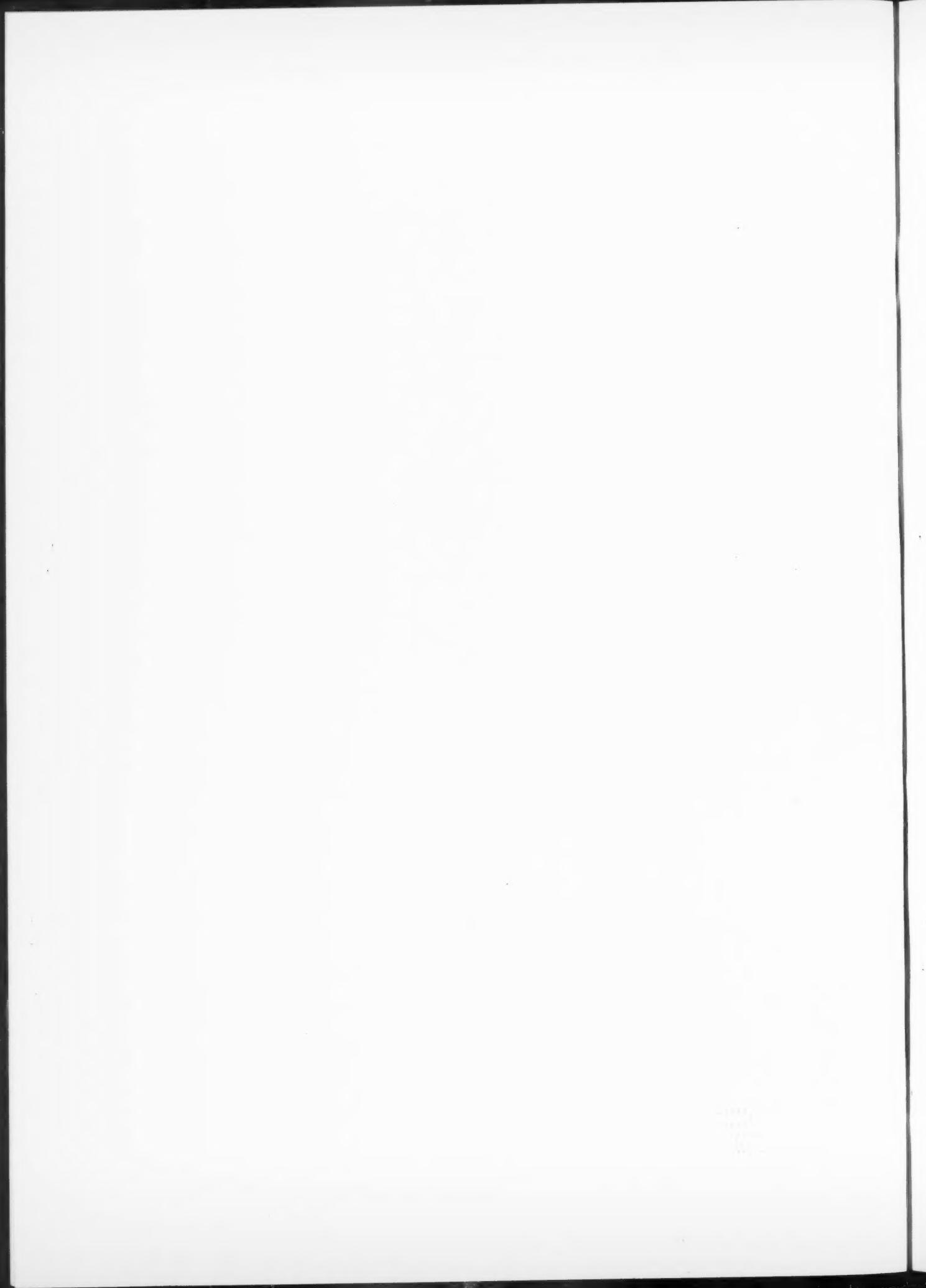
Around the initial proper there appears, in each case, a raised framework of burnished gold-leaf, its outer lines forming approximately a square, but with decorative curved projections mingling with projecting foliage. The edges of the gold-leaf are outlined in black. The gold-leaf as a whole is in excellent condition; but in a few instances small bits of it have peeled off, showing traces of an albuminous mordant beneath.

From the band of color constituting the letter proper there springs in each case decorative foliage, which curves between the sections of the gold-leaf frame-work, and extends into the marginal space or spaces adjacent to the column in which the letter stands. This leafage is conventional in design, and is diversified in some cases by the insertion of conventionalized flowers and groups of stamens. It is further diversified on the first page of Book III by the addition of two large hawkweed flowers in natural color. The leaves are themselves decorated, in general, by shading, with lines or dots of another color, or with white tracery. The colors used in this leafage are the same seven used for the leafage within the initials, with the occasional addition of a little gold-leaf. The groups of stamens are done in green.

The foliated initials thus described are closely similar in design to those of six Florentine MSS of religious music, as represented in Plates XVII and XX-XXIV of D'Ancona's *La miniatura fiorentina*: an antiphonary now in the Laurentian library, and four antiphonaries and a gradual now in S. Croce. The character and arrangement of the foliage are the same; the same bands, beadings, tracery, conventionalized flowers and groups of stamens appear; the relation of the initial proper to the square gold-leaf casing is the same. The initial F of D'Ancona's Plate XVII consists of a grotesque serpent very similar to the grotesque serpent of the F of Book XV in the Chicago MS. The same plate shows a hawkweed flower like that of Book III in the Chicago MS. The motive of the three small wavy arm-like projections moving from a center appears in D' Ancona's Plates XXI and XXIV.



DON SIMONE OF SIENA: FLORIATED INITIALS
Genealogia Dorum, Ms. The University of Chicago



The foliated initials in the MSS represented by D' Ancona's Plates XVII and XXI were done by Don Simone da Siena, a Camaldulensian monk; and those in the other four MSS were done under his direction or his influence.⁴

In view of the close correspondence of the foliated initials of the Chicago MS to those of D' Ancona's Plates XVII and XXI, and in view of the excellent quality of the work in the Chicago MS, it seems highly probable that the foliated initials of the Chicago MS were done by Don Simone himself.

Very little is known of Don Simone. A miniature in the MS from which D' Ancona's Plate XXI is taken is signed OP. FEC. DOÑ SIMO ORDIS CAMALDN. Besides the six MSS already mentioned, D' Ancona lists and discusses four others illuminated wholly or in part by Don Simone: three other antiphonaries now in the Laurentian Library, and a collection of Laudi now in the Biblioteca Nazionale.⁵ One of these antiphonaries bears the following interesting inscription:

"Iste liber est Monasterii sancti Pancratii de Florentia ordinis Vallisumbrose: quem gratis scripsit et notavit dominus Simon sermonis de Florentia monachus dicti monasterii. Et ad pennam miniavit eum Paulus Soldini de Florentia. Sed cum pennello miniavit eum dominus Simon de Senis monachus ordinis camaldulensis. Et fuit expletus anno ab incarnatione Domini MCCCLXXXI de mense septembris Deo gratias. Amen."⁶

In 1387 Don Simone illuminated a missal of the church of S. Miniato al Monte. He may or may not be identical with the Don Simone who in 1426 illuminated an antiphonary for the church of S. Lucia de' Magnoli.⁷

Ernest H. Wilkins

⁴ D' Ancona, "Indice delle tavole," p. 2; Vol. I, pp. 13-15; Vol. II, Nos. 56, 256-260.

⁵ D' Ancona, Vol. II, Nos. 53-55, 108..

⁶ D' Ancona, Vol. I, pp. 13-15; Vol. II, No. 55. The expression "ad pennam miniavit" refers to the making of the minor red and blue initials.

⁷ D' Ancona, Vol. I, p. 14, n. 2.

THE MARINES OF ALBERT P. RYDER

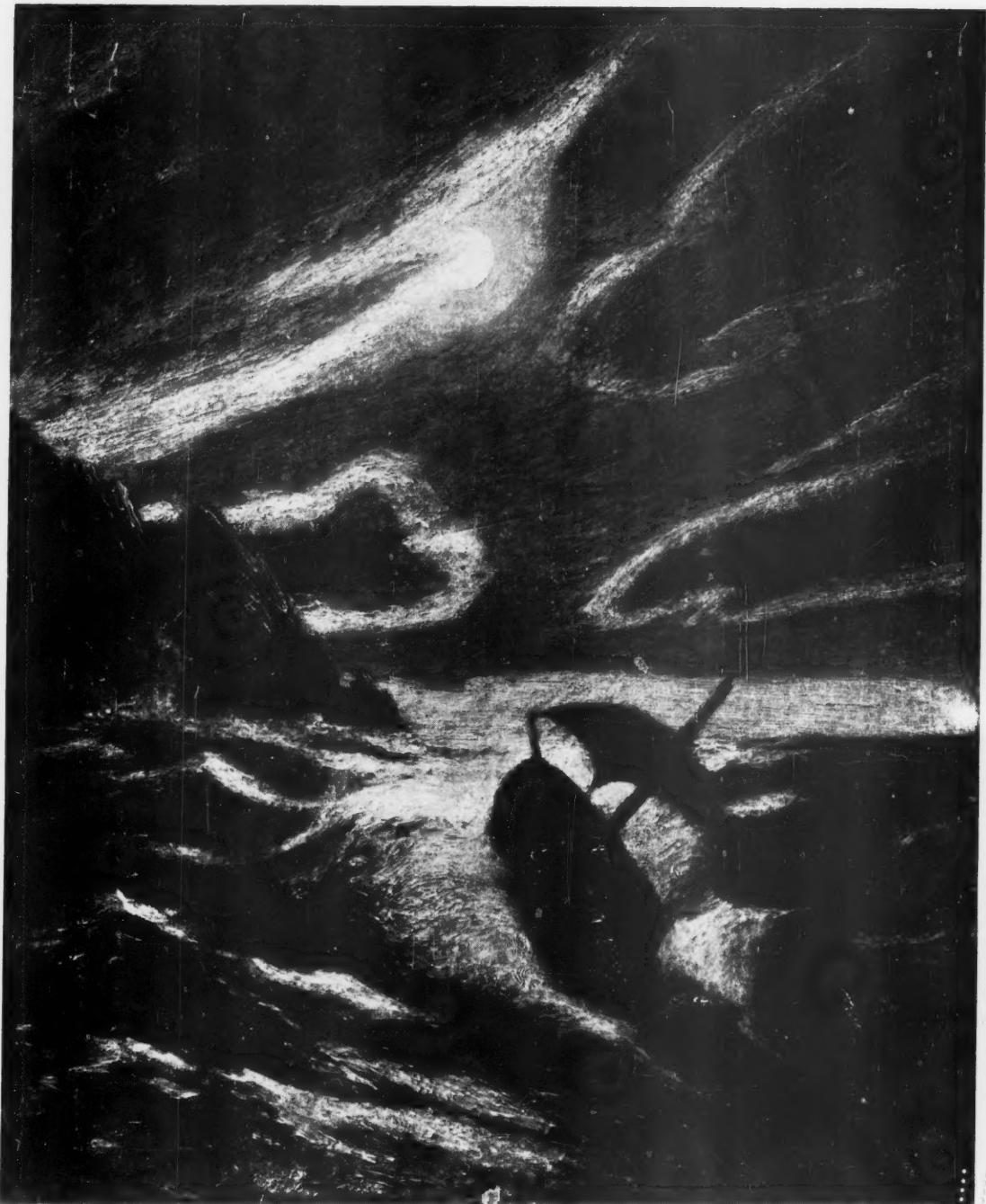
THE originality of Ryder's art is nowhere more apparent than in the series of small marines which he produced at the height of his career, during the years from 1880 to 1895. Structurally and technically they represent the artist at his best. The balance of the masses, the rhythm of line, the quality of color and the handling of light and shadow, all combine to create a vivid realization of reality. They have practically no actual semblance of truth, however, being deliberate inventions incorporating in designs of studied simplicity ideas of movement and space, colored so as to suggest an enveloping mystery and lit by a profound imagination with a curious and portentous glamour.

Some of the small marines of Jules Dupre suggest the possibility that Ryder may have found in them certain elements of composition of which he appropriated enough to result in resemblances which, at times, are very striking. Dupre's color, however, is entirely frank and unaltered by any of the various means Ryder resorted to in making of his something very subtle and elusive in its exquisite refinement and reserve. A likeness that follows no farther than the use of similar pictorial arrangements their works differ definitely in the essentials of artistic purpose. Dupre's creation is no more than a richly colored presentment in simple design of the customary look of the sea, while Ryder's interpretation translates into a vision of magnetic and convincing splendor the commonplace of actual appearances, lending a look of reality to the most imaginative of his conceptions.

Rocky coast and rounded hills, clouds, the restless tide, ships—all that is obvious—exists in Ryder's pictures only as form; form, however, that suffices to signify fact. Having established an intelligible image of reality he then resorts to an unusual disposition of light and shade, emphasized by a singularly strange though extremely simple color scheme, worked out with curious and effective variations of values, to invest his pictures with indescribable suggestions of something of the infinite wonder and majesty of the deep. He eschews the familiar methods and common practices of pictorial art and with primitive compositions produces a likeness of the look of the sea in moments of significant and supreme beauty. Having little or nothing in common with accepted models of marine painting the importance of his marines cannot be measured by the customary







ALBERT PINKHAM RYDER: A SEA TRAGEDY

Collection of Mr. Ralph Cudney, Chicago

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processes of criticism. It is evident enough but too much dependent upon the workings of the imagination of the spectator and the flux of mere feeling to admit of definition.

Practically all of his pictures of this kind have much in common; a curious cloud formation with slight variation is found in most of them and is the dominant factor in their design, a certain form of boat is found in many, and not a few present similar forms of stony promontory or quiet cove. He often succeeded in combining elements from two or three canvases in a picture in such a way as to produce a new and seemingly original work. These works, however new, in the sense that they affected one differently as he improvised, were really variations upon a single theme. Even the color which is so considerable an element in their effectiveness is similar in most of them, and the fact that in quality and intensity it is almost unique in painting accounts, unquestionably, as much as anything else for their powerful appeal.

Out of the austere grandeur of *The Sea* owned by Mr. Gellatly; the portentous sky of Mr. Montross's *Marine*; the moonlight of the picture in the National Gallery at Washington and the boat in the *Toilers of the Sea* at the Metropolitan Museum he constructed a moving epic like the *Sea Tragedy* which Mr. Ralph Cudney of Chicago has recently added to his very notable private collection of American paintings. A picture which has never been exhibited since it passed out of the artist's studio in 1892, it combines in a composition of imposing elegance something of the charm of each of the pictures that contributed to its evolution, and taken in its entirity it is singularly different from any of them in intention and effect.

A noticeable peculiarity of Ryder's marines is observed in the numerous lines in this picture, running in various directions and yet without visible opposition, so that collectively they create a rhythmic balance that sustains the harmony of the conception. It is probably the supreme example of this characteristic of his art. The color has approximately the same dull metallic iridescence that is common to all of his work in this *genre*, forbidding slaty-gray and malachite green; the opaque clouds are silhouetted against the sky and the moon looks out upon the scene with the brooding mystery of a spiritual presence. Obviously unreal in itself it embodies the very reality of the tragedy of the sea, and by appealing to the imagination rather than the intellect releases subconscious presentiments of indescribable verisimilitude that are no more truthful mental images of

remembered scenes than the painting itself is a faithful transcript of nature. The picture presents the bare outlines of fact with all the natural and customary qualifications of momentary beauty omitted and thus emphasizes the constant and unvariable force and magnitude of the subject. The artist provides a stage setting of noble design, all the necessary properties, illumines it with the magic brilliance of a sort of light unfamiliar but no less lovely and leaves it for the imagination of the spectator to fill with meaning and with life. I know of no other painter so successful in intriguing the fancy and entrancing the mind.

The serious, the tragic, is the abiding interest at the heart of life and, however we may enjoy its happy illusions, the thought of mankind turns upon its sorrows. The finest music, the greatest literature and the greatest art is a direct result of the recognition of this singular fact. In the sensitive exploitation of its significance Ryder shares with Shakespeare and Wagner the glory of having added something of permanent and inestimable value to the artistic inheritance of mankind.

THE LANDSCAPE OF ERNEST LAWSON

TO grasp the picturesque as it exists in the commonplace and to elevate it through the medium of art into the realm of the beautiful is a sufficient proof of a painter's ability to warrant one's expending the effort of a little serious thought in trying to reach some reasonable estimate of the meaning and the merit of his work.

Ernest Lawson, though a poor draughtsman and a not very proficient technician, is nevertheless a master of landscape painting in a very real sense. From his pictures one gets a vivid impression of the reality of this world in which we live, all the more convincing because he invests it with that momentary loveliness which now and then clothes a sordid scene in rich beauty. Awkward, uncouth features of a landscape he does not eliminate, for he is a robust realist of a downright sort. Dilapidated buildings, scarred hillsides, all the magnificent ugliness of everyday he includes in his paintings. His works as a result of this very fact are vital and convincing in their integrity. Truth is written large upon them. He has, however, that rare gift of art of seeing the beautiful in unlooked-for places and of re-creating it upon his canvases so that others see it as well. He

is, in a way, some such a poet of the commonplace of nature as Degas was of the commonplace of life.

His painting is characterized by a free, almost prodigal use of pigment. His canvases are loaded with the medium and his surfaces are sometimes unnecessarily painty. His sense for color, though, is delightful in the exactness with which it corresponds to the reality of color as it exists in the world about us, and the authority with which he handles his brush is a grateful relief from the preciosity of much of the painting of the day—the feminine fussiness of those to whom painting is a greater thing than art.

He is one of the most original, individual and interesting of American landscape painters of today. His pictures are notable for a new sort of sincerity, his subjects of a type unusual to say the least. It is a lesson in art to look upon some of his scenes of twisted tree-forms and rough hillside and see with how sure a hand he reveals the basic beauty in neglected places, or to consider how he builds up a monumental landscape out of a series of scarred and broken hills where the quarries are eating away the earth. Not all of his pictures are successful, and sometimes they fail through curiously obvious faults. These are generally in the way of being minor faults, as is natural in the case of a painter whose particular merit is in his grasp of the larger and essential elements of landscape.

His development has been slow but steady and consistent. His method and his point of view are very much the same today as in the earliest of his works with which I am acquainted. There is perhaps a little less freedom in his early work, and an uncertainty of touch which he has outgrown, but the choice of subject is practically identical, excepting that perhaps he is more given, at present, to picturing the lovely aspects of unattractive scenes—like portraits of unattractive people in moments of unaccustomed loveliness—thereby producing veritable revelations of character in the way of visions of barren places transfigured by a momentary glory that lights them as a smile lights the plainest human face, revealing the inherent beauty of the soul within.

If he has a predilection for painting any one of the seasons, it is the winter. His snow scenes are more numerous in ratio to his product, probably, than those of Twachtman. I should hesitate to say that they are as beautiful as Twachtman's, but not that they are just as convincing. Really, the two painters never attempt the same sort of thing. Twachtman is the subtler of the two, Lawson the

stronger. The former's sensitiveness finds expression in atmosphere and the delicate tracery of soft shadows, the latter emphasizes the cold of the winter day and the depth and consistency of the snow, damp or dry. Twachtman was more of a poet, but Lawson, too, is a poet at times—certainly *The Pigeon Coop* is truly a poem. For this ballad of a winter's day he employs the rhythm of a flight of white pigeons above a group of sordid sheds in the outskirts of New York, fronting on the Harlem River, the heights of Fort George beyond.

We all, I presume, unconsciously read meanings into pictures and to me these pigeons epitomize in life the idea of purity suggested by the snow, and in a way they never would otherwise than as he has pictured them—in flight. His picture has an almost religious significance, which is sensed in the idea of the shivering poor in the dilapidated sheds, their white souls winging in heavenly flight above. The canvas called *Snowbound*, owned by Mr. McCutcheon is of an entirely different sort, prose instead of poetry, and yet the story it tells—the wagon standing by the road, horse in the barn and the family comfortable in the warmth of the house—however homely is no less agreeable. These meanings we read into pictures may have nothing to do with art, or as I suspect a great deal—at least, they explain in a measure something of what practically all of us constantly look for in art and particularly in pictures.

The Old Willows—Bronx River is a recent canvas which is impressive beyond anything of Lawson's I know similar in type. The massive trunks of these trees by the waterside, in the barren landscape of snow, convey a very definite sense of their vitality. We know that they have seen many winters such as this, weathered the storms of unnumbered years, and still in their strength are the personification of that nobility of nature that bravely bears the buffettings of time. Bent or misshapen, they live to remind us that if we too bravely bear troubles and reverses we shall renew our youth even as they do, year after year.

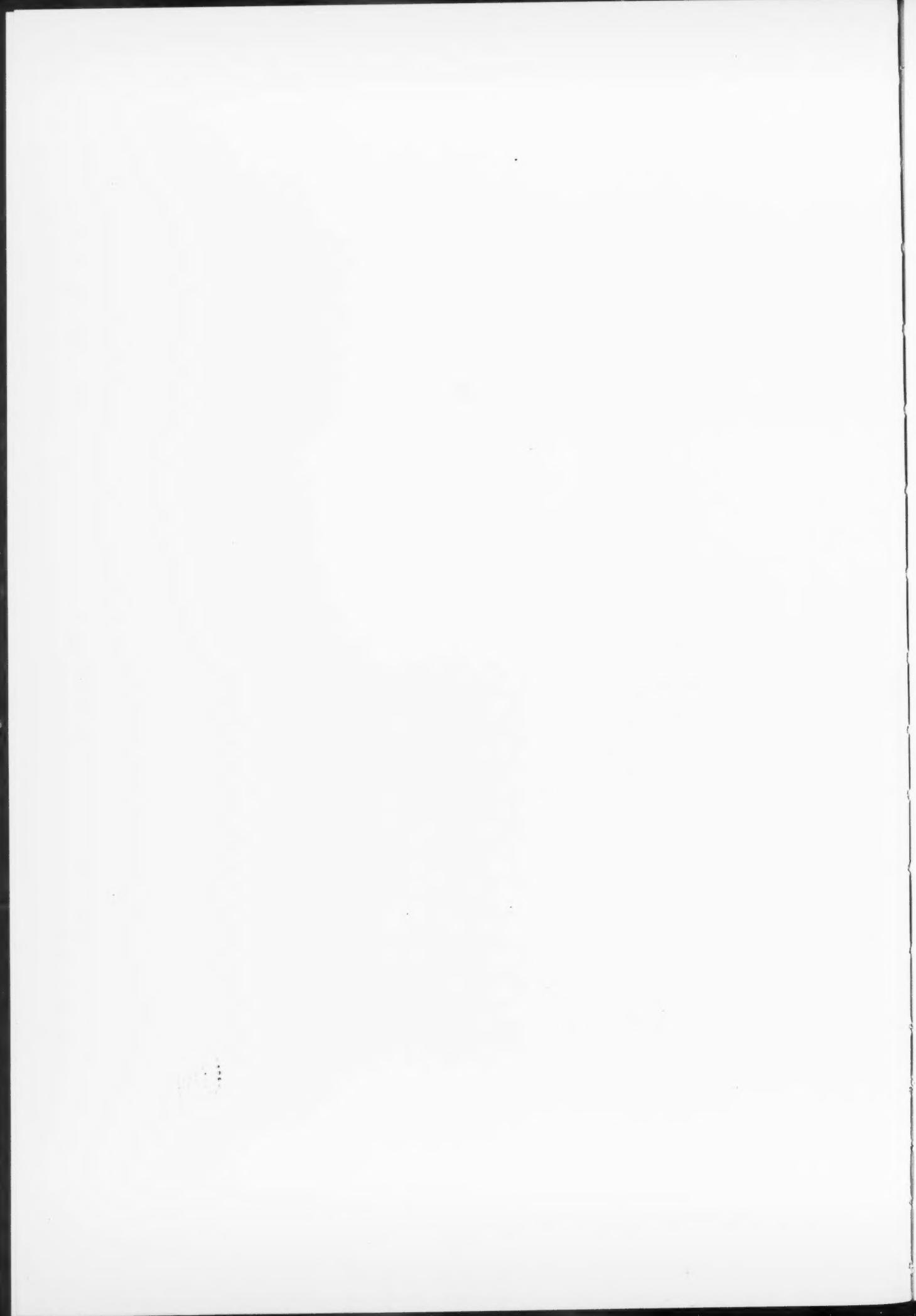
Some of his subjects are of a very different sort—stone bridges spanning country streams that sparkle in the sunshine of summer, hills topping hills in designs of imposing grandeur and landscapes bathed in the mystical beauty of moonlight or domed with skies studded with the galaxy of the stars. He is not at all the slave of a single motif. There is a grateful variety in the scenes he pictures which one appreciates all the more because of the lack of it in the work of some of the most eminent of his contemporaries.



ERNEST LAWSON: SNOWBOUND
Property of Mr. George Barr McCutcheon, New York

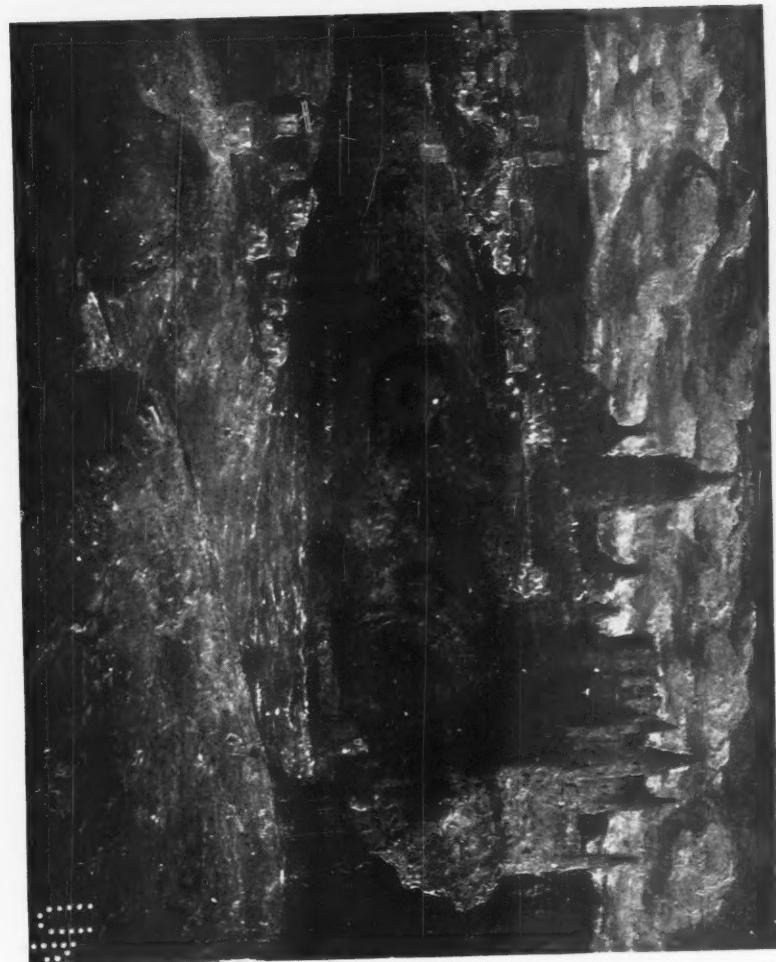


ERNEST LAWSON: OLD WILLOWS - BRONX RIVER
Collection of Mr. Duncan C. Phillips, Washington, D. C.



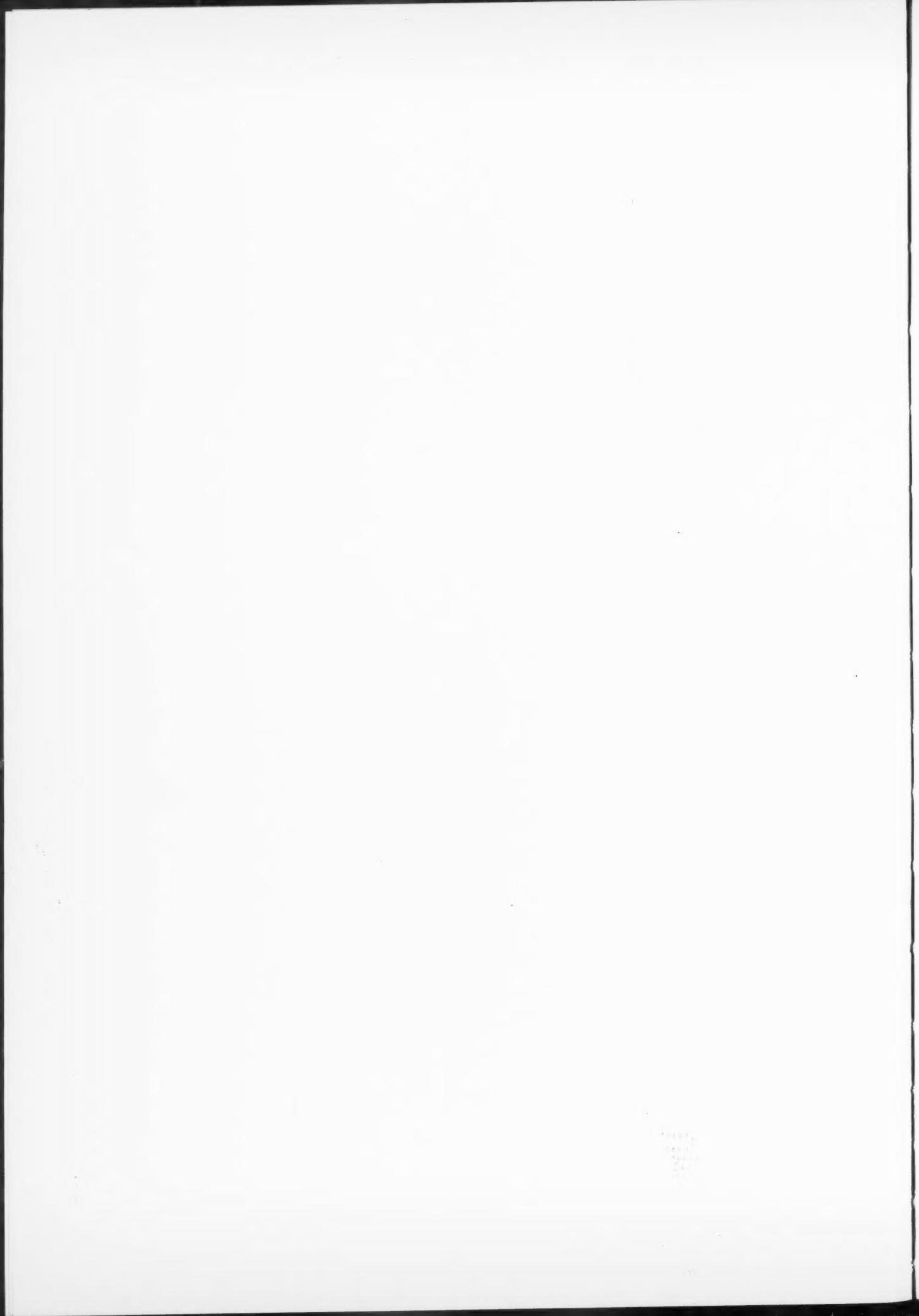


ERNEST LAWSON: THE PIGEON COOP



ERNEST LAWSON: EVENING - SEGOVIA

Collection of Dr. T. L. Bennett, New York City



Certain critics have stated that he is too provincial to react fully to foreign influences and that therefore his Spanish and Mexican canvases are less successful than those that represent native scenes with which he is more familiar—an assertion that is probably, in the main, true. However, his picture of Segovia—Evening, painted in Spain in 1916, is at least Spanish enough to have reminded me at once of no less Spanish a landscape than that of El Greco. It certainly bears little or no resemblance to any native scenery and has far more of the feeling of the place than many of the best of the foreign landscapes painted by other American artists.

Ferdéric Franchier Sherman.

ROMNEY'S PORTRAIT OF THE FOURTH EARL DE LA WARR

AS far back as (1278, Sir) Roger La Warre was distained to receive knighthood on or before Christmas in that year. Since then the La Warre, Delaware or De la Warr family—as variously spelt—has played a prominent part in English social life, and American nomenclature. For Thomas, third Baron De la Warr by his intervention at a critical moment in the history of the colony of Virginia saved it from ruin, and eventually became first Governor and Captain for life. In the New York Public Library we may still read, in a reprint, his "short relation made to the Lords and others of the Counsell of Virginea, touching his unexpected return home in 1611," and learn of his "hote and violent ague" together with other "grievous sicknesses." Sailing back here from England, he died at sea in June 1618, and, according to Camden, it was not without suspicion of poison. In any event, his titular name of Delaware was given first to a bay and a river, and afterwards to a state, facts which were recalled in 1883 when, through the courtesy of De la Warr's descendants, a copy of his portrait of the period of Nicholas Hilliard was made and brought to this country, and formally presented.

But we are now more particularly concerned with John Richard, nineteenth baron and fourth Earl, and upon him devolved the family honors in 1783 on the death of his eldest brother William Augustus,

the third Earl, at the early age of twenty-four. Both of these brothers were painted by Romney, the portrait of the elder being lent to the Royal Academy in 1912 by Lord Leith of Fyvie; it measures 59 inches by 47 inches. In general composition and costume, it was almost the counterpart of that of the younger brother which, however, is six inches smaller either way; it was exhibited at Peebles in 1898, and is now reproduced by the courtesy of Mr. Frank Irving Fletcher. They were, doubtless, painted as pendants.

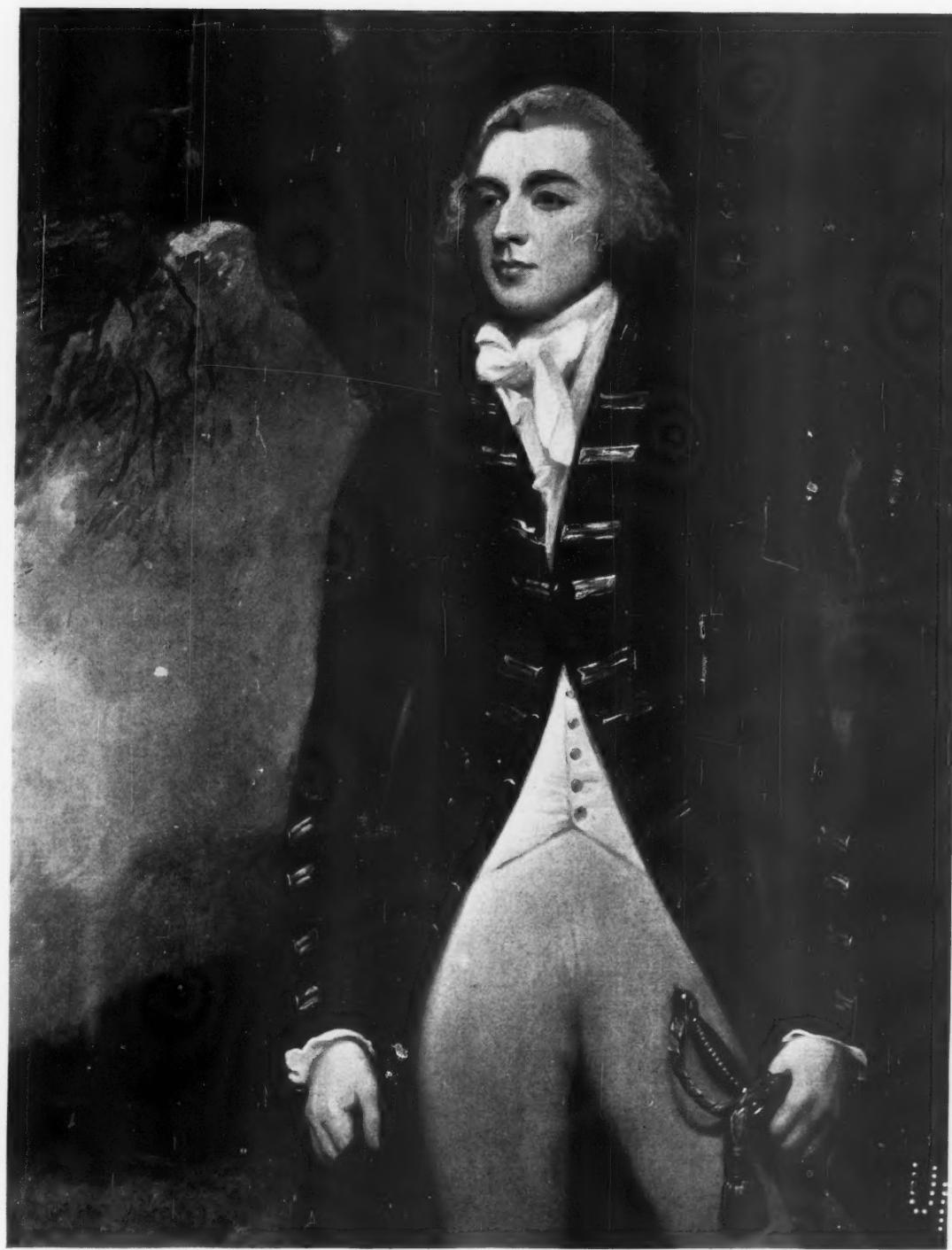
Born on July 28, 1758, the fourth Earl was an Equerry to the Queen Consort from 1778 to 1783, and sometime a Lieutenant in the Second Foot Guards; he was from 1789 until his death a Lord of the Bedchamber. On April 22, 1783—but, according to the *Gentleman's Magazine*, on the previous day—he married at St. James's, Westminster, Catherine, daughter and heir of Henry Lyell of Bourne, Cambridgeshire, who was a member of the House of Nobles in Sweden. He died, on July 28, 1795, "at Dawlish in Devonshire whither he had some time retired for the benefit of his health; he has left three children, Viscount Cantelupe now Earl Delawarr, aged six years; another son, aged three years; and an infant daughter only a few months old." Such is the statement in the "Obituary of Remarkable Persons" of that date. He was buried at Bourne, as was his widow who in 1826 died at Bath. George John, the Viscount Cantelupe just referred to, who succeeded the subject of these notes, was "the fair Euryalus" of Lord Byron's "Childish Recollections," one of the miscellaneous collection of the poet's juvenile poems. We may recall that the volume, published in 1807, included nineteen from the "Fugitive Pieces" which was Byron's first book, printed anonymously and soon suppressed. The lines that concern us are:—

"Shall fair Euryalus pass by unsung,
From ancient lineage, not unworthy, sprung?
What though one sad dissension bade us part,
Thy name is yet embalm'd within my heart;"

Another poem in the "Hours of Idleness" is addressed "To George, Earl Delawarr" and begins:—

"Oh, yes, I will own we were dear to each other;
The friendships of childhood, though fleeting, are true;
The love which you felt was the love of a brother,
Nor less the affection I cherish'd for you."

In this canvas the fourth Earl is represented facing the front, wearing a dark blue coat with gold facings, white breeches and waistcoat; in his right hand he holds his hat, and his left rests on the gold



GEORGE ROMNEY: JOHN RICHARD - FOURTH EARL - DE LA WARR
Property of Mr. Frank Irving Fletcher, New York

MB

hilt of his sword. The landscape setting shows us the waves of the sea, and serves to perpetuate his long residence and early death on the Devonshire coast.

Having succeeded in January 1783, and marrying in April of that year, it was in accordance with the custom of the time that he should arrange to be portrayed by some prominent artist. His mother had sat in 1768-1769 to Reynolds who now "divided the town" with Romney, and it was on the latter that De la Warr's choice fell. He gave sittings to "the man in Cavendish Square" in March of that year as well as in April, three days before his wedding; he sat again in April and May of 1784. After an interval of six years he again posed, usually at 12 o'clock, to Romney; he entered the studio sixteen times in 1791 and five times in 1793. This leads us rapidly up to the end of the professional career of Romney, who, according to the diaries published by Ward and Roberts, gave his last sitting on the last day of 1795; and by then the Earl had been dead five months. We can now look back on the life work of Romney to whom "The Divine Emma" first sat in April 1782, exactly a year before the Earl's marriage. He practised his art honestly, but never having consented to exhibit at the Royal Academy he was not eligible for membership. This, no doubt, hastened public oblivion of his art, and he did not come into his own again until he figured among "the Old Masters" in 1870. The wide facial angle, the deep-sunk eye, the ennobled brow and the treatment of the contour mark his classical outlook that absorbed him as his days drew to an end.

In addition to two brothers, De la Warr had two sisters; Lady Georgiana, the elder of them, was a Lady of the Bedchamber to the Princesses, daughters of George III. In 1782 she married Colonel Edward Pery Buckley of Woolcombe Hall, Dorset, Groom of the Bedchamber to George III. Her portrait was painted by Romney about 1790. Moreover, she possessed the portrait that now concerns us. At her death in 1832 at Leamington, it passed to her son, General Edward Pery Buckley, of New Hall, Bodenham, Salisbury, who had served with the Grenadier Guards in the Peninsular War and at Waterloo, and was for twenty-one years Equerry to Queen Victoria. In turn our picture was bequeathed to his eldest son, Alfred, also of New Hall. Many pictures chiefly collected by J. T. Batt were hung there until the fire, and were sold in May 1901, by order of the executors of Alfred Buckley. But although a portrait of the fourth Earl was then publicly disposed of, it was both larger and inferior in

quality to our picture, which, we may add, never belonged to Abel Buckley, the once well known collector of fine Turner watercolours as well as of the same artist's famous oil painting of "The Trout Stream" now in the collection of Mr. and Mrs. Charles P. Taft. Indeed, Abel Buckley was not a member of the family into which De la Warr's elder sister had married.

Maurice. L. Brockwell.

